

NEW YORK CLIPPER

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A MAXIMIS AD MINIMA.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MONROE H. ROSENFELD.

Ambition whispered in his ear,
In manhood's early hour,
That on the stage he would appear
With wondrous force and power.
He sought the worthy manager,
His chances not to miss;
In dreams upon the bills he saw
That he was starred **LIKE THIS!**

At length he was engaged to play;
What joy his bosom shook
When he rehearsed, and, day by day,
Conced o'er his little book!
The hour arrived and he went on—
He heard a doleful hiss,
Although upon the posters gay
His name appeared **LIKE THIS!**

His dreams were shattered for awhile,
But histrionic zeal
Soon conquered every other thought
That nature could reveal.
Tho' fortune now had ceased to smile,
His heart still knew some bliss,
As on the house bills he'd find
His name in type **LIKE THIS.**

Year after year of one night stands
Have set their seal on him;
His hair is white, tho' gay his air,
His eyes are growing dim.
The last time that he trod the boards
Was somewhere out in Miss;
And in a melodrama queer
He figured just *like this.*

"LITTLE TEACE."

WRITTEN FOR THE NEW YORK CLIPPER,
BY ROBERT CLARKE.

"Never read the 'tag' at the rehearsal. Haven't you been in the 'profess' long enough to know it means bad luck?" were the first words I heard on entering the hall, dignified by the title of "op'ry house" through the natives in Freetown.

The sight presented to me, as I opened the stage door, was one apt to discourage an ambitious young man, whose bright visions of the future had pictured a vastly different scene.

One who has only seen a performance from the front can hardly realize the depressing influence upon an outsider caused by the preliminary work of rehearsals.

Nearly every young man or woman has an innate conviction that, if only allowed the chance, they could set the world on fire with their acting. I was no exception. I yearned for the opportunity.

Finally the chance came. Mr. William Betts, manager and proprietor of Betts' Star Dramatic, Comedy and Specialty Company, made known to the profession in general, through an advertisement, that he wanted a nice young man, amateur preferred, with \$500 in cash, to do leading juvenile and heavy business.

I wrote a long letter to Manager Betts, stating my aspirations, and incidentally the fact that I had about \$600. Mr. Betts replied with amazing rapidity to come at once, and not to forget to bring the \$600 with me, as it would be useful in supplying myself with wardrobe.

So, after filling two trunks with all my earthly possessions, I hid myself to Freetown, managing to let every one on the train know that I was an actor, and was just joining my company for the season. I had pictured it all in my imagination, Mr. Betts a portly, elegantly dressed gentleman, genial and kind hearted; the company, handsome and refined ladies and gentlemen of noble mien, such, in fact, as we are all used to seeing on the stage.

And here is what I beheld when I walked in at the stage door that never to be forgotten rainy day in September, and heard the words growled out which I have mentioned.

In the first place, where was the light and gaiety I had always connected with the theatre? This place was dark and gloomy, a single lamp burning on a rickety little table placed near the footlights, or rather where the footlights ought to be. At this table was seated a man who was evidently trying to explain some tangled situation to the people around him. In his left hand he held a torn and greasy manuscript, while with his right he pointed out the various positions. At a first glance, I took him to be the stage carpenter, but after observing the balance of those present I knew I was mistaken.

Could this shabbily dressed, ill assorted crowd be the company of star artists, and worst of all was the little man at the table, with no collar on, and a rimless straw hat perched over one eye, Mr. Betts—my Mr. Betts? This insignificant, unshaven, collarless, seedy individual the man who had written me to join at once and secure a good engagement?

I was still speculating on the subject when the voice I had heard on entering growled out, "Well, youngster, here's a call for you." The little man with the rimless hat on came over to me at once, while he of the ponderous voice said to one of his fellows in a confidential whisper, which could be heard about a block away, the, to me, mysterious word, "angel."

"I wish to see Mr. Betts," I almost whispered.

"Betty! Here's a call for you." The little man with the rimless hat on came over to me at once, while he of the ponderous voice said to one of his fellows in a confidential whisper, which could be heard about a block away, the, to me, mysterious word, "angel."

When Mr. Betts learned who I was he was profuse in his greetings. He shook hands with me every other minute, but seemed slightly nervous until I assured him that I had the \$600, after which information he beamed on me and made many complimentary remarks.

"But I must introduce you to your new associates, and, my dear fellow, I assure you you will find us the nicest little homelike party on the road," said Mr. Betts; then, leading me to the table, he turned to the expectant company.

"Ladies and gentlemen, ahem, I have the pleasure of introducing Mr. Blank. Mr. Blank is the talented young actor I have spoken to you about. This, Mr. Blank, is Mr. Towne, our heavy man; Mr. Brown, our character man; Mr. Jones, who does the old men and comedy; Mrs. Betts, my wife and leading lady; Miss Betts, my daughter, she does the old women and soubrettes; I myself do a little of everything; and last, but not least, is little Teace."

I had not noticed the child before, but now looked at her with some curiosity, to see what manner of child belonged to this motley crew. Little Teace came up to me and held out her hand, saying, "Daddy says you're our angel," and then

than ever to discover the cause, so I boldly asked Mr. Jones the reason. "Why, he answered, 'because you've got \$600.'"

"And why do you call me an 'angel'?"
"For the same reason"—then, thinking some explanation was due, Jones said: "My dear boy, after you have been in this 'biz' a little while you'll get onto all the terms we use. Now, 'angel,' for instance, is, I must put it bluntly, a nice word for 'sucker.' When a manager is in hard luck, he looks around for an 'angel' to tide him over. Of course he prefers an amateur, as, pardon me, they are generally so crazy stage struck they are willing to give up their money. There now, I've told you, and perhaps cut my own throat, as we are very hard

The entire company, in fact, were typical Bohemians, and in a few weeks I was as much of a Bohemian as any of them. Yet at heart they were all good people. Never grumbling at the hardships, and hardships with us were the rule; self-sacrificing, especially so where little Teace was concerned. Many a night we went to bed supperless that she might be fed.

I gloried in the old patched clothes that I wore, and would have been highly insulted had any one commented on my seediness.

Our stage wardrobe was limited, the warmest clothing being used to keep little Teace warmly and neatly dressed. Our repertory embraced twenty-eight plays, ranging from "Hamlet" to

I had told them of my unsuccessful attempts there were furious; the male portion raved and cursed, and Jones swore he would get food for Teace if he had to commit murder to do so. Finally the calmness of absolute despair seized us all, and Mr. Betts offered up a short prayer for help to Him who hears the trials of the afflicted.

Then a brilliant idea occurred to Jones. "Have we any instruments with us?" he asked.

"We've got a couple of cornets, a trombone, a fife and a snare drum in the trunk outside," answered Towne.

"Well, get 'em out; we'll make a parade, give an open air show and pass the hat."

"Good!" yelled Brown, and a general scramble was made for the instruments, our volatile natures asserting themselves.

So we started out on this bitter cold New Year's eve, with the hope of earning a few pennies, never thinking of our own hunger, every man keeping fixed in his own mind the one end in view—food for the pale little blossom drooping in that dim, cheerless station.

We made a sorry picture as we took our stand in the little market place. Poor Betts was shivering so he could hardly blow one of the cornets. Towne made a fierce effort on the other one. The trombone had several large holes in it; Jones blew ear-splitting discordant notes on the fife, and I pounded the drum to get my blood in circulation.

It was not laughable to us, for we were trying the very last means to stave off starvation.

A small crowd, attracted by the noise, soon gathered, so we stopped our attempt at playing and started our outdoor entertainment. The crowd was immensely pleased, and, being warmly bundled up, did not mind the cold. But, alas for the coldness of human nature, when Betts passed around the hat he was received with more jeers than pennies.

A few gave, however, so we hurried to a store near by and purchased all our limited amount of money would buy. Then, with the food to stave our little sunbeam, we were soon in the old station, where Mrs. Betts and Dolly were awaiting our coming with great anxiety. The one question broke from the lips of every man:

"How is Teace?"

Poor Mrs. Betts shook her head sorrowfully. "She don't complain, poor little dear," was all she said.

"Well, old lady, we've got plenty for us all now," said Betts, trying to appear cheerful. We entered softly, and a choking sensation rose in every man's throat as we gazed at the still little figure lying on one of the rude benches, which had been fixed for a cot as nicely as possible.

Her great blue eyes, so bright and feverish, made the pale face look very wan in the dim light, and the tangled mass of yellow curls seemed to form a halo around her head. She was awake when we came in, and greeted us all with a smile, but in that instant we all seemed to realize that this ethereal child was slipping from us slowly but surely. Jones immediately went for a doctor, while we could only sit there watching the little life ebb away. The doctor, a gruff, kindly person, returned with Jones, and after an examination said nothing could be done; that exposure and hunger had sapped her strength. All he could do was to leave a cordial, and, roughly pressing our hands, he left.

Then Teace's mind began to wander; she was playing Eva again, and we all had to respond to our cues. Broken utterances, accompanied by the sobbing of the women, made it a heart-rending scene, as we repeated the old familiar lines with bowed heads. When Teace came to Eva's death scene she stopped, and requested us all to kiss her and then to sing "Nearer, My God to Thee."

The song was finished just as the bells rang out the coming of the New Year.

A look of ineffable peace shone from our baby's eyes, as with a little sigh of perfect content she whispered, "Ring down the curtain, baby's tired." Little Teace was dead.

JOSIE COHAN,

whose portrait appears in this issue, is rapidly coming into prominence as a soubrette and dancer. She was born in Providence, R. I., on Christmas eve, 1876. Belonging to a theatrical family, it might almost be said that she began her career as a soubrette almost immediately, as she made her debut behind the footlights when only a few weeks old. Her first important child part was Lily Boone, in Peck & Furman's "Dan'l Boone" company, in September, 1886, she having successfully created the part. Since that time she has played various roles and has also won renown as a dancing specialist. Her latest character dance has won unstinted praise. She is the daughter of Mr. and Mrs. Jerry Cohan, well known theatrical people, whose son, George Cohan, was "Peck's Bad Boy" during the season of 1891-92. The entire family constitute the famous "Four Cohan's." They appear week of Oct. 2 at B. F. Keith's Union Square Theatre, this being the first appearance in this city of Mr. and Mrs. Cohan in over ten years.

TICKLED THE PALATE.

A bartender in the back room of a country store, in mixing a drink for a customer, accidentally poured in about two tablespoonfuls of turpentine. He discovered the mistake, but saying nothing about it, he filled the glass with whiskey. The man drank the mixture, smacked his lips, and walked away. Pretty soon he returned and said:

"Bill, haven't I allus been a good customer uv yours?"

"Yes."

"An' allus tuck what you sot afore me without sayin' a word?"

"Yes."

"Allus dun the best fur yer, Bill?"

"Uv co'se, Andy; what's the matter with you?"

"Wall, it's jis' this. Why haven't you been givin' me that good lickin' all the time? Heen er here drinkin' ever sense you started, and just now is the first time you've ever give up your best lickin'. Hand me out another drink like the one you give me jis' now, an' we'll call it squar."



Josie Cohan.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The right edge of the page shows the binding, with dark stitching or thread visible. There is no text or other markings on the page.

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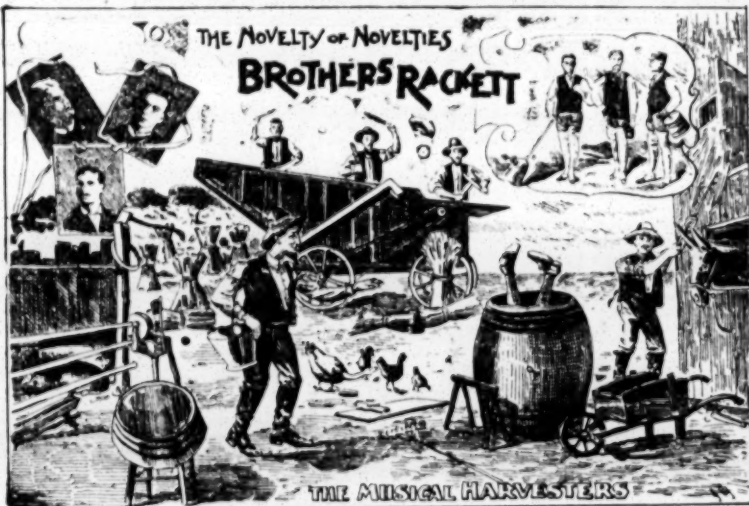
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